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or one-third of 324, the number of days in a sidereal year. But Odysseus received for himself alone ten goats. Just add 10 to 108 and we have 118; but 118 is one-third of 354, the number of days in the lunar year.' Here the lunar year has 354 days, while in the "Tisis" it obligingly had but 352, and the sidereal year here has only 324 days against the 330 of the "Tisis." Exact figures, as a rule, are exacting, but this calendar method requires only that we have some divisor or multiple of 350, 360, 364, 354, 352, 330, 324; or a divisor of some fraction of them, e.g., 243, is approximately two-thirds of 364, hence we can work in groups of 3, 9, 27, 81, and multiples thereof, and so with fractions of all the rest.

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The Rise of the Greek Epic. By GILBERT MURRAY. Oxford: Clarendon Press, 1907. Pp. xi+283.

As a piece of fascinating and brilliant writing Professor Gilbert Murray's volume of Harvard Lectures deserves extended review. As yet another contribution to the deluge of Homeric "literature," it must be put off with a brief notice. He has actually accomplished the feat of writing nearly three hundred pages on the Homeric problem with little or no mention of Wolf, Lachmann, and the Villoison scholia. Instead of these things he gives a generalized yet vividly concrete and picturesque description by the methods of Renan of how the thing might have happened, thus plausibly leading us to his conclusion that it did in fact so happen.

He describes after Wilamowitz and on the analogy of the Germanic invasions of the Roman empire the weltering chaos in which the Mycenaean civilization broke up, and out of which emerged dimly discerned in the dark ages the Greece that we know—the Greece of the *πóλις*.

"Homeros is the name of an imaginary ancestor" worshiped by the schools of bards who reflect or conventionally preserve the traditions of these ages. The *Iliad* and *Odyssey* took shape in the public recitations of such bards at great Ionian festivals—prototypes of the Panathenaea. In these poems we are brought face to face "with something in a sense greater and more august than individual genius." We associate the unique imaginative intensity that pervades the *Iliad* with something personal. But this is an illusion. The existing texts cannot be accounted for on the hypothesis of one great poet working either near the beginning or near the end of the process. The grand style and imaginative unity of the *Iliad* means "that generation after generation of poets lived in the same schools . . . steeped themselves to the lips in the spirit of *this great poetry*" (italics ours). These schools and the exigencies of their audience maintained the archaizing conventions of the epic (bronze armor, for example) and expurgated the old "Pelagian foolishness" that survives in Hesiod and even in Aeschylus.

But at the same time or a little later some of them wrought irreparable injury to the human race by permitting the invasion of the Milesian spirit of levity and lubricity into the greatest poem that the world has known. And Mr. Murray is not certain that he would "subscribe half a crown to save Aristides of Miletus and all his kin from everlasting death." It would be interesting to learn how much his austere Puritanism would subscribe to redeem Milton, whose nuptials of Adam and Eve was evidently in part inspired by the "Milesian" marriage of Zeus and Hera.

All this is most entertaining and has received its full meed of praise from reviewers. Professor Murray has not only studied and utilized with consummate literary skill the suggestions of Causer, Robert, Leaf, Bréal, and the rest, but he has read Matthew Arnold and Mr. Andrew Lang, and is aware that he cannot *prove* anything. Unfortunately he forgets this when he enters upon the detailed disintegrating analysis of the poems, and so permits himself an ingenuity of caviling hypercriticism that even Robert might envy.

There is space for but one illustration. On p. 44, arguing that the interpolation of the breastplate has introduced confusion of thought, Professor Murray quotes *Iliad* vii. 251: "Right through the shining shield came the strong spear and was driven heavily through the richly wrought breastplate, but he twisted aside and escaped black death," with the comment "Too late! You can twist aside from a spear that is coming through your shield but not from one that has already been heavily driven through your breastplate." If Professor Murray feels such absolute confidence in this argument, why does he substitute "driven heavily" for Lang, Leaf, and Myer's "pressed it on," and why, with no indication of the omission, does he omit the line "And straight forth beside the flank the spear rent his doublet"? Why does he fail to note in xi. 436 ff. the addition in identical context of the words "and tore clean off the flesh of the flanks, but Pallas Athene did not suffer it to mingle with the bowels of the hero"? The poet in both places thinks of a spear so directed that after penetrating all defenses it either just grazes or slightly wounds the flesh. This is reasonable enough. The position of the words "swerved and escaped black death" need not be pressed to mean that he swerved after the arrow had already penetrated the breastplate any more than Pallas Athene's miraculous guidance of the spear need be supposed to take place after it had pierced the shield and breastplate. In *Iliad* xx. 275 ff., where there is no breastplate, after it is said that Achilles' spear pierced Aeneas' shield and the shield cracked under it, the poet adds "and Aeneas crouched and held up the shield away from him in dread," etc. In all such cases, the naïveté of the formula is as natural a *husteron proteron* as is our habit of shrinking after we have seen the lightning flash. The intended meaning is clearly that the hero saw the weapon coming and crouched or swerved. If the absurdity is so patent, how was it accepted by the audience of Ionian warriors for whose sake "all the heroes were summarily provided with" (interpolated) "breastplates"? No Homeric

naïveté can exceed that of a critic who writes in his text that there is not a word about the breastplate in *Iliad* iv. 134 ff., and then inserts the footnote "I think the *θώρηξ* and the *μίτρα* are both interpolated here," or who accounts for the absence of the breastplate interpolations in K (the *Doloneia*) by the supposition that the breastplate interpolations took place while K was still separate and that "when K was modified and inserted in the *Iliad* the interest in the armor question had died down."

It is all, as I have said, very delightful reading, but when regarded as argument or science must be taken subject to verification.

PAUL SHOREY

Omero di Engelbert Drerup. Versione fatta da ADOLFO CINQUINI E FRANCESCO GRIMOD, con Aggiunte dell' Autore e appendice di LUIGI PERNIER. Bergamo: Istituto Italiano d'Arti Grafiche—Editore, 1910. Pp. 292. L. 10.

Professor Drerup's well-known book published in 1903 needs no further recommendation. But this Italian edition is in many respects a new work. The author guarantees the fidelity of the translation, and has brought the work down to date with the aid of such specialists as Professor Halbherr, Dr. Luigi Pernier, Dr. Roberto Paribeni, and Dr. Alessandro Della Seta. In addition to this, the number of the illustrations has been so increased (from 123 to 223) and their quality so improved that Professor Drerup is not claiming too much for the book when he says in the preface that in its present form it presents a better and fuller picture of the most ancient civilization of Greece than any other one book. Not only the archaeologist in the small college, but teachers of Homer everywhere will find it an immense convenience to have practically all the illustrative material that they need in the small compass of this beautifully executed volume of 292 pages. For this purpose the book can easily be used by those who do not read Italian, and the extremely moderate price brings it within the reach of those who cannot afford a costly Homeric and "Minoan" library.

The thanks of all scholars are due to the publishers of this handsome and helpful volume, and we trust that they will maintain the high standard which it sets in the promised second volume of their series, *La civiltà Ellenica*.

PAUL SHOREY

The Arts Course at Mediaeval Universities with Special Reference to Grammar and Rhetoric. By LOUIS JOHN PAETOW, PH.D. Vol. III, No. 7, The University of Illinois Studies. Urbana-Champaign: University Press, 1910. Pp. 134. \$1.00.

Dr. Paetow's monograph deals with the eternal problem of the classical, the scientific, and the "modern" course as it presented itself to the Middle